"Mannequin" Opens to Packed Houses, Loew's, Toronto.

CANADIAN MOVING PICTURE DIGEST

RAY LEWIS
Editor and Publisher

Vol. 29, No. 46 | TORONTO 2, CANADA | March 5th, 1938

RUMOR!

(see inside)

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It

starts

with

a

rumor

and

GROWS!

GROWS!

GROWS!

(From N.Y. Daily News and National Syndicate)

Hollywood

By ED SULLIVAN.

The Connie Bennett-Brian Aherne picture "MERRILY WE LIVE" is getting rave notices at the sneak previews...

"That's how box-office sensations are born!"

(it's the Hal Roach-M-G-M topper to "Topper"!)

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Publisher

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"Easy to Digest"

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DOMINION-MADE PICTURES BRITISH QUOTA ACT

THE new Quota Legislation, once it passes the Upper House, becomes operative, as of April 1st, 1939.

There is a clause, introduced in the form of an Amendment, by Capt. E. Wallace, Parliamentary Secretary of the Board of Trade, who appeared for the president of the Board of Trade, the Hon. Oliver Stanley, which may have a rather disquieting effect on Britishers outside the U.K. The Amendment was directed to exclude pictures produced in Canada, Australia, South Africa, India, in fact pictures produced outside the United Kingdom from being classified as British Quota Films.

Times have changed from those days when England was a Free Trade country; and certainly the change is significant when legislation is enacted which makes those Dominions which have done splendid work to publicize and market British Films, in return for this support, become as it were ostracized from such benefits as may accrue to British Film Quota legislation.

When the War of 1914 to 1918 was fought, a Canadian, or South African, Australian, or an Indian soldier was called upon to fight as a Britisher. There was no Quota Legislation which separated Jack Canuck from Tommy Atkins. A little more legislation of the Film Quota kind which outBritishes Britishers appears to be as well thought out as the policy in connection with Foreign Relations, the latter which forced the Hon. Anthony Eden to hand in his resignation as Foreign Minister to the Right Hon. Neville Chamberlain.

SOMETHING TO TALK ABOUT

"SNOW WHITE and the Seven Dwarfs" will open its Toronto engagement at the Uptown, March 10th, according to latest reports, the earlier opening being postponed, because of the big business which "The Baroness and the Butler" are enjoying at this same theatre, now in the second week of its engagement.

"The Baroness and the Butler" is a Twentieth Century - Fox feature, with Annabella and William Powell. What a combination to provoke Romance!

But to return to "Snow White and the Seven Dwarfs", go North, South, East and West in Toronto and there they are, looking at you from the windows of department stores, from restaurants, from jewellery shops, in fact facing you everywhere, for the girls who stand entranced at the beauty of "Snow White" occupying a whole window of an important shop, are themselves wearing hats fashioned after the headgear of the "Seven Dwarfs".

Giant exploitation we would call it. In addition, Ray Lewis has presented over CKCL stories of "Snow White and the Seven Dwarfs" for the past month, and this coming Wednesday in her weekly Broadcast will dramatize the fairy tale with a musical accompaniment.

The Montreal Women's Wear magazine had a special supplement issue on "Snow White" fashions. Dominion Textile is making fabrics of "Snow White". There is a tie-up with Hudson Bay Company, with Eaton's department stores across Canada, with the Robert Simpson Co., with Birks-Ellis-Ryrie jewellers, and with the Honey Dew shops.

Eaton's, Montreal, built a Dwarf's House on the main floor, and at Toronto this company is sponsoring 52 authorized "Snow White" products. It is estimated that this company is spending approximately $5,000 in this campaign.

Everything from "Snow White" candy to "Babuskas" are being sold. What is a "Babuska"? No relation to an Esquimaux pie. Ask the man who makes them. "Snow White" uses a "Babuska" in one of the scenes.

And now you Exhibitors who are keen on "give-aways", get busy lining up "Snow White" novelties for this purpose, for it is direct advance publicity on a picture you will play, AND IS SHOW BUSINESS CAPITALIZED.

RAY PRESENTS

RAY LEWIS

ETHEL BARRYMORE of the famous Barrymore family is appearing at the Royal Alexandra, Toronto, in "Whiteoaks" a play by Maza de la Roche, the Canadian author, who some few years ago won the ten thousand dollar Atlantic Monthly award for her book, "Jalna".

"Jalna" was adapted to the screen by RKO-Radio and during a visit to England I attended a trade show of the picture, the latter which caused a good deal of comment because its setting and author were Canadian.

Whenever I hear the name of Barrymore, it awakens memories associated with those days when Drama was mellow with tradition and perfection, as exemplified in the Drew-Barrymore names; and those days which gave birth to such compound words as "scenery-chewers" and "ham-actors", both synonymous, and both referring to actors who were leather-lunged, like our soap-box orators of today, who "tore a passion to tatters to split the ears of the groundlings".

Years and years ago, I was present when Ethel Barrymore was appearing in a picture for the Metro Film Company, this was prior to that combination of interests, which made up the now world-famous trademark of Metro-Goldwyn-Mayer.

But Ethel Barrymore, like Frohman, under whose management she and her family came to histrionic fame, was true to the traditions of the theatre; and the Screen saw little of her, until Metro-Goldwyn-Mayer gathered the entire family consisting of Ethel Barrymore, John Barrymore and Lionel Barrymore together in a Barrymore triumph, "Rasputin and the Empress", which made a fortune for M-G-M, but which in divers ways cost M-G-M a fortune, also.

Many will remember the first-class short comedies of Mr. and Mrs. Sydney Drew; and all know the splendid screen work of Lionel Barrymore and John Barrymore.

"WHITEOAKS" has better screen material than "Jalna", the latter which moved slowly for the rapid action so necessary for the success of a moving picture.

Those of you who have seen "The Family Album", one of Noel Coward's plays will see a resemblance between the idea back of both of these, for both concern themselves in the reactions of the individual members of a family to the reading of a Will.

In Noel Coward's play, which I saw at the Phoenix Theatre, London with Noel Coward and Gertrude Lawrence in the principal characters, the deceased is the father of a family, a widower, who has made a will leaving his fortune, or a substantial part of it to his mistress. He happened to have had a "faithful" servant, who, was, also, "faithful" for a consideration to the family which he served; and who had an opportunity to get possession of the will.

The family discuss the "dearly beloved" of their father; and consider that she received enough, having received the "love" of their father; and some trinket by way of a brooch, etc.

The finale leaves you with the impression that the old man's children and "in-laws", were enough to make the old man indifferent about leaving his money to them, the latter question which quite absorbed their attention during the respectable period of mourning.

What the "faithful" butler has done, or intends to do with the "will" is conjectural, making a rather interesting finale.

IN "Whiteoaks", the family certainly are interested in "Gran's" money; and when her will is read, and it is discovered that she has left the money to the only musical member of her large family, her youthful grandson whom the entire family has treated as a mental inferior, there is the usual sordid discussion concerning the possibilities of breaking the will.

While at the Royal Alexandra, I happened to meet Clarence Robson, whom you know is one of the Divisional Managers for the Famous Players Canadian. Mr. Robson was enthusiastic about "Whiteoaks" and mentioned that plays of this calibre should be supported in Canada. I had an idea that Famous must be interested in some way in the Canadian tour of "Whiteoaks", and my hunch was right, for "Whiteoaks" will play several Famous Players Theatres, which leads us to conclude that this company is aware of the fact that the Theatre is staging a comeback!

Nino Martini is in Toronto. He finished his engagement with the Metropolitan this week, in "Traviati".

Martini will do a concert tour, the reason for his Toronto visit.

(*Continued on Page* 15)

"RAY LEWIS PRESENTS" Dramatization of "Snow White and the Seven Dwarfs", Wednesday, March 9th, 8.30-8.45, Station CKCL, Toronto.

Digest Reviews and Previews

Resume of Pictures Reviewed in February

★ ★ ★ ★

"SNOW WHITE AND THE SEVEN DWARFS"—Walt Disney-RKO Radio.

"A picture every exhibitor, as well as the general public, will be careful not to miss."

★ ★ ★

"HAPPY LANDING"—20th Century-Fox.

Starring Sonja Henie and Don Ameche, directed by Roy Del Ruth.

"By far the best picture Sonja Henie has made . . . packs a wallop of entertainment that forces the exhibitor to go out of his way exploiting it."

★ ★ +

"GOLD IS WHERE YOU FIND IT"—Warner Brothers.

Starring George Brent and Olivia de Havilland, directed by Michael Curtiz.

"A fine example of Technicolor, and a splendid drama."

★ ★

"ROSALIE"—Metro-Goldwyn-Mayer.

Starring Nelson Eddy and Eleanor Powell, with Frank Morgan, directed by W. S. Van Dyke.

"A lavish musical extravaganza, with expensive sets, gorgeous gowns, and myriads of dancing girls and boys . . . bound to succeed at the box-office."

"I'LL TAKE ROMANCE"—Columbia.

Starring Grace Moore, with Melvyn Douglas and Stuart Erwin, directed by Edward H. Griffith.

"A glamorous tale of a temperamental opera star and a handsome hero from South America. Miss Moore is in excellent voice, with Melvyn Douglas and Stuart Erwin lending capable support."

"PETER THE FIRST"—Lenifilms.

Starring Nikolai Simonov and Alla Tarasova, directed by Vladimir Petrov.

"A historical film presented without bias . . . next to 'Snow White', the most unusual production of the year."

"A SLIGHT CASE OF MURDER"—Warner Bros.

Starring Edward G. Robinson, directed by Lloyd Bacon.

"A riotous comedy of a gangster gone 'legitimate' . . . contains some of the funniest dialogue we have heard in a long time."

"MAN-PROOF"—Metro-Goldwyn-Mayer.

Starring Myrna Loy and Rosalind Russell, with Franchot Tone and Walter Pidgeon, directed by Richard Thorpe.

"A sophisticated comedy-drama, with Myrna Loy coming through with another fine performance that will boost her box-office draw considerably."

★ +

"DINNER AT THE RITZ" — 20th Century-Fox (British).

Starring Annabella, with Paul Lukas and David Niven, directed by Harold D. Schuster.

"Compares favorably with 'Wings of the Morning' . . . a charmingly convincing performance by the lovely star . . . a mystery story with a sophisticated setting."

●

"EVERY DAY'S A HOLIDAY"—Paramount.

Starring Mae West, with Edmund Lowe and Charles Winninger, directed by A. Edward Sutherland.

"Cheap, tawdry, and what-have-you . . . am at loss to see how it ever received a Code number . . . pass up this film if you can."

PERSONAL MUSINGS

Sam Firestone of the Aster and Esquire Theatres in Toronto, is at present on vacation in California. He is accompanied by Mrs. Firestone.

Wolfe Cohen of Warners, just back from a trip to the West, is off again to Montreal, from where he will go to New York to confer with home office executives.

Milton Fallick of the Lyceum, Hamilton, was in town this week.

Nat Taylor, general manager of Exhibitors Booking Association succeeds Leo M. Devaney of RKO as chairman of the motion picture section of the Toronto Board of Trade.

Horace Lapp, maestro of the Royal York Hotel dance orchestra, was interviewed over the air by Ray Lewis Wednesday night, in connection with the premiere showing at the Imperial Theatre, Toronto, of the Associated Screen News short subject, "Music Of The Stars", which features Horace and his band. This picture, incidentally, is the first Canadian musical short, featuring a Canadian orchestra.

Haskell Masters, United Artists, returned this week from a successful business trip out West.

Jack Hunter of Paramount thought that Samuel Goldwyn's "Hurricane" had really come to town last Sunday, when that blizzard visited Toronto and district. The big blow blew the door off Jack's storm porch, depositing it several yards away.

Simon Meretsky of Windsor entertained the boys with a few choice anecdotes at luncheon Tuesday.

Joe Meyers replaces W. Blankenstein as manager of the Calgary office of Regal Films.

Things we never knew till now:— That Melvyn Douglas, popular leading man, recently seen in Columbia's "I'll Take Romance", went to school at the University of Toronto Schools here. Source of our sudden enlightenment was our dentist, Dr. Jack Trelford, who used to sit beside Douglas at UTS.

Charlie Querrie is celebrating his 17th anniversary as manager of the Palace Theatre, Toronto. Congratulations, Charlie.

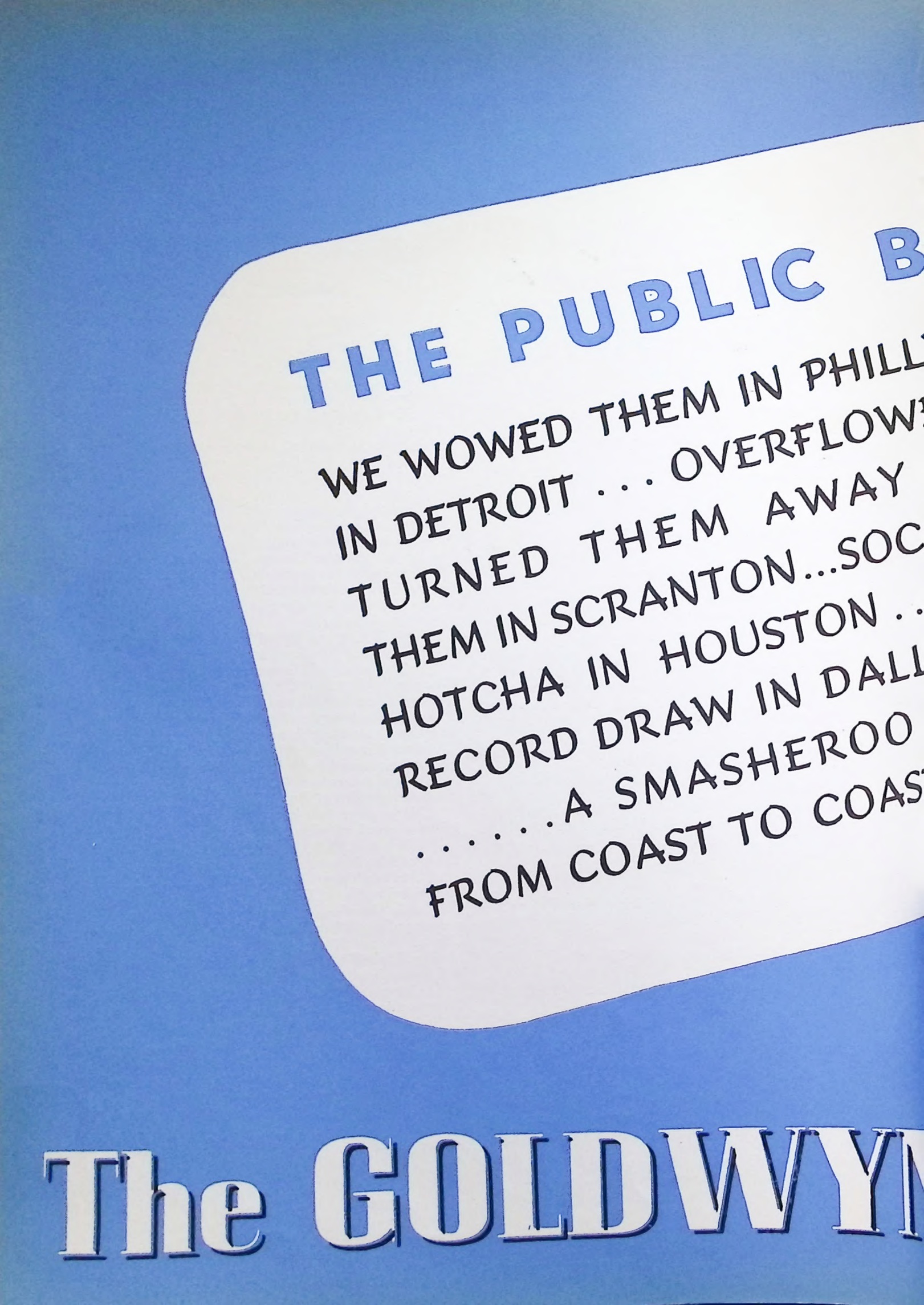
Abe Polakoff of the Kingswood and Mayfair theatres in Toronto, is holidaying in Florida.

O. Stewart of the Circle, Alliston, Ont., was in Toronto this week.

Walter Davis of the Capitol, Regina, has the laugh on Bill Novak of Regina's Metropolitan. After spreading a big ballyhoo campaign on Cecil de Mille's "The Buccaneer", Bill found out that he was only giving Walt a hand, as the picture was shifted from the Met to the Capitol.

"Jay F."

20th Century-Fox's "Baroness and the Butler" Big $35,000, Fox, Detroit.


THE PUBLIC B
WE WOWED THEM IN PHILL
IN DETROIT . . . OVERFLOW
TURNED THEM AWAY
THEM IN SCRANTON...SOC
HOTCHA IN HOUSTON . .
RECORD DRAW IN DALL
. . . . . A SMASHEROO
FROM COAST TO COAS
The GOLDWYN

JAMMED!

KNOCKED THEM DEAD
N NIAGARA FALLS . . .
BUFFALO . . . WHAMMED
N SAN ANTONIO . . . . . .
SMASH IN SEATTLE . . . . A
. . . . . TOPS IN PORTLAND
CHICAGO . . . . . WE'RE A HIT

If anything, Charlie is a bit modest in his claims. Look up the figures for yourself and see what terrific business "The Goldwyn Follies" is doing!

FOLLIES

IN TECHNICOLOR

A Samuel Goldwyn Production
Released thru United Artists

Digest Celebrity Series

HARRY COHN

HARRY COHN, President of Columbia Pictures Corp., holds a unique position among the presidents of the major producing organizations, in that besides being president, he is also in charge of production at the Columbia studios on the Coast. He was born in New York City in 1891, and took his education in the New York public schools. Starting as a song-writer, Harry went into vaudeville as a member of the team of Edwards and Ruby. Later he was associated with Universal, leaving there in 1919 on the inducement of his brother Jack, who wanted to produce a fan magazine on the Screen, thus forming Columbia Pictures. Harry Cohn is credited with being responsible for the transformation of Columbia from a small independent producing company to a position of importance among the major units. When his ace director, Frank Capra, desired to evolve from "quickies" to "A" pictures, Harry contributed the necessary bankroll, and the result was Academy Awards with "It Happened One Night", and "Mr. Deeds Goes To Town", and renown as the producer of the Grace Moore musicals, and that magnificent production, "Lost Horizon".

FRANK CAPRA

FRANK CAPRA was born at Palermo, Italy in 1897. He was educated at the Los Angeles Manual Art School and California Institute of Technology. His first screen job was making "Screen Snap Shots" for Columbia in 1921. He became assistant director with Paul Gerson Company in San Francisco, and was gagman for Hal Roach's "Our Gang" comedies for eight months. He directed for First National, "For The Love Of Mike" and others. He has been under contract to Columbia since 1930, and has made many of the screen's top successes, among which were "Lady for a Day", "It Happened One Night", which picture won him the Academy Award for the best direction of 1934. Also directed "American Madness", "The Bitter Tea of General Yen", "Platinum Blonde", "Mr. Deeds Goes To Town", the latter which won him the Academy Award for best direction in 1936. In 1937 he directed "Lost Horizon". He is married to a professional, who is now retired. Enjoys golfing, hunting and fishing.

JACK COHN

JACK COHN, Vice-president and Chairman of the Board of Directors of Columbia Pictures Corporation was born in New York City in 1889, and was educated in the New York public schools. In 1902 he entered the Hampton advertising agency, and in 1908 left to join Carl Laemmle's old Imp Company in the laboratory. In 1911 he brought Joe Brandt over to Universal. He was editor and publisher of the first Universal Weekly, the first independent news reel, and was responsible for the idea of having staff photographers located in key cities to photograph news events. Jack is credited with being largely responsible for such early Universal successes as "Traffic In Souls" and "Crashing Through to Berlin". For six years he had charge of pictures made at Imp Studio, and in 1919 induced his brother Harry Cohn, and Joe Brandt to leave Universal and form Columbia Pictures Corporation. He married Jeanette Lesser, and has three children, Ralph, Joseph and Robert.

W. S. VAN DYKE

W. S. VAN DYKE, M-G-M's ace director, was born at San Diego, California in 1899. He was educated in Seattle, Washington, and has had 25 years experience in stock, vaudeville and road shows. "Woody", as he is called by his friends, worked in the capacity of assistant to D. W. Griffith on many pictures, among which were "Intolerance", "Gentle Cyclone", "War Paint", "California", "Winners of the Wilderness", "Spoilers of the West", "Wyoming", "Eyes of the Totem", "Under the Black Eagle", and "White Shadows in the South Seas". He went to Africa for Metro-Goldwyn-Mayer to film "Trader Horn". In 1932 he made "Never the Twain Shall Meet", "Guilty Hands", etc. In 1933, "Penthouse", "The Prizefighter and the Lady", and "Eskimo". In 1934, "Manhattan Melodrama", "The Thin Man", "Forsaking All Others", "Painted Veil", "Laughing Boy", and "Hide-Out". In 1935, "Naughty Marietta", and "I Live My Life" and others. In 1936 he directed "Rose Marie", "His Brother's Wife", "San Francisco", "The Devil Is A Sissy", "Love On The Run", and "After The Thin Man", and in 1937, "Personal Property", "Rosalie", all for M-G-M.

He is at present directing Norma Shearer in her return to the screen in "Marie Antoinette".

British Film Digest

By WARD SHAFTESBURY

NOT so long ago, Victoria and all that she stood for — in Art and Morals, Furniture and Politics — was in great disfavour, yes, in deep disdain. Stuffy! Hideous! Antideluvian! These were the popular adjectives for an unpopular age. To-day, Fashion has changed its mind, and a distrought generation, buffeted about by the winds of economic adversity and political uncertainty, is turning with an increasing curiosity to those less desperate days when she, who was later to bear the melancholy title, "Widow of Windsor", reigned on Britain's throne.

Now, Mr. Herbert Wilcox, whose extraordinary success with "Victoria the Great" was the one bright day in a singularly gloomy year for the British Film Industry, has announced a companion picture to be put into immediate production. "Victoria and Albert", as the film will be called, is to be a still more intimate picture of the life of the great Queen and her sympathetic consort. Starting with the wedding, the production, filmed entirely in Technicolor, carries the story through the years and ends with the death-bed scene. Entirely fresh material wlil be utilized, though the same fine team of Anna Neagle and Anton Walbrook will take the leading roles. C. Aubrey Smith is leaving Hollywood to play the part of the Duke of Wellington and the production is scheduled to start at the beginning of April.

It is rumoured that Mr. Wilcox made a cool million out of "Victoria the Great". I do not doubt it. I understand also that the production company has received hundreds of letters demonstrating the great interest in the subject and asking for more in the same vein. This, in the light of the 'Victorian revival', is plausible also. Nevertheless, I rather feel that this new venture is not entirely well-advised. "Victoria the Great" was a novelty so far as the talking screen is concerned — not so its successor. It is easy to have too much of a good thing — especially in the case of a historical subject. Undoubtedly there are many whose interest in the great Queen's reign will take them once again to the theatre. Yet, to me, the great mass of the cinema-going public is hardly likely to be ready for a second dose of Victoria so soon after the first. Time and the Box-Office will tell — in the meantime, good luck to Herbert Wilcox in this new venture!

Short Shots

LAST week Teddington, this week Fox! — Wembley Studios where Fox-British film their quota pictures, is to cease work until the new Films Bill has been passed. Only a skeleton staff will be retained — 220 employees will be reduced to 15 . . . Sam Goldwyn's "Follies" is expected to have its premiere in London at the end of the present month . . . General Theatres Corporation has just announced a dividend of 9 p.c. on the common . . . The B.B.C. expect to extend their television programmes — in consequences three new producers have been added to the television staff — Fred O'Donovan, manager, producer, actor of Dublin's Abbey Theatre; Lanham Titchener, erstwhile scenarist of M-G-M and London Films; and S. Harrison, ex-Paramount assistant-director . . . Dianna Churchill, fetching flirt of "The Dominant Sex" and the late star of "The Housemaster", has just been given a long-term contract by Associated British. She is at present working in "Lover's Knot" at Elstree . . . Arthur Jarratt, who is swinging Disney's "Snow White" for England, hopes to play it in every G-B cinema in the country . . . Thousands of fans mobbed Jessie Matthews and Sonnie Hale last week at the opening of the Granada, Welling, Bernstein's new cinema — it took forty-five policemen, thirty-six commissionaires and six doormen to get the stars to and from their car . . . Lord Warwick, aristocratic contender to Hollywood's championship booby prize, arrived this week on the "Bergengaria" after a futile stay in the celluloid city — the Press got an earful of His Lordship's new plans — Lord Warwick intends to enter British film production — to put it on its feet not less!

More About the Quota

LATEST decisions re the new Films Bill include raising of the Exhibitor's Quota in the first year by two and a half per cent. with a like increase in the Shorts Quota Renter's schedules remain the same. This amendment is not likely to prove very popular with the Exhibitors who have been agitating for many months past for a lightening of their Quota burdens.

News from the Studios

SANDRA STORM, glamorous beauty whose English loveliness captured the heart of Hollywood, has returned from America to take the feminine lead in " A Spot of Bother", first Pinebrook production which will co-star Robertson Hare and Alfred Drayton — They play the roles of a Bishop's secretary and a businessman who, entrusted with the task of raising funds, get into some rather questionable scrapes involving church bazaars, illicit brandy and silk stockings! . . . Stoll Studios at Cricklewood is one of the few British studios where all is NOT quiet — three films are now in production there — "Bad Boy", "Bed-time Story", and "Streamline Sportsmen" . . . Herbert Wilcox has announced that his new Lady Hamilton will be postponed until after the shooting of "Victoria and Albert" . . . Tom Walls has shaved off his moustache! Tom has done this dastardly deed to appear in the title role of his latest Gainsborough picture "Crackerjack" . . . In the same picture, Austrian Lilli Palmer takes a bath on the set — difficult business because the heat from the lights evaporates the foam and the censors do not approve foamless baths — Lilli's bath had to be timed to the second to prevent the foam evaporating too suddenly and leaving Lilli in a state of censorable nudity.

"THE GOOD EARTH"

"Dear Miss Lewis,

I consider 'THE GOOD EARTH' the best picture played at the STARLAND during the month of January, not only because of the outstanding performances of Paul Muni and Luise Rainer, but the production itself was excellent, and the plague scene colossal. In addition to this it did excellent business, considering it played right after the Christmas holidays.

I remain,

Yours truly,

H. GRAY,

Manager, Starland Theatre, Winnipeg."

"Goldwyn Follies" Handsome $35,000 at Orpheum and State, Boston.

"WHITEOAKS", starring Ethel Barrymore, presented by Victor Payne-Jennings, opened February 28th at the Royal Alexandra Theatre, Toronto, for an engagement of one week. Cast included: Ethel Barrymore, Stephen Haggard, Lenore Chippendale, Reynolds Denniston, Wryley Birch, Robert Shayne, Olive Reeves Smith, Richard Carlson, Ethel Colt, Peter Fernandez and Joseph Roeder.

Fresh from a successful opening at His Majesty's Theatre, Montreal, where the first night receipts were $1,785, this play captured Torontonians to such an extent that tickets at the beginning of the week were available at top prices only.

"Whiteoaks" is a clever, and what I believe to be a truth-revealing study by Mazo de la Roche. The Canadian playwright and author of six books which chronicle the life of this amazing family, has depicted the Whiteoaks of Jalna who are dominated by Adeline Whiteoak (Gran) because she has "guts" and money, in a manner which holds your interest from curtain rise to curtain call.

The scene is laid in Ontario. The three acts take place in the dining-room of Jalna. The central figure, the matriarch, as portrayed by Ethel Barrymore, is very convincing. Gran is there before you, the old woman who must hear and know everything, who is always hungry, always talking of her "past", of India, of Princes and rich gifts, of Whiteoak pride, of "guts", who can utter a swear word with a vengeance and who doesn't change character in your eyes when she cries, "There's too God-Damn much Hell and Bloody in this house!".

The first Scene of Act 1 leaves you a little cold, but Scene 2 has sufficient punch, to make you await with eagerness the next act, and from then on the play doesn't lag.

Gran, who is 101 years old, is one of the most exciting matriarchs seen; the family runs at her beck and call, children, grandchildren and great grandchildren, kow-towing to her every wish, flattering her, all with one thought in mind — to whom will she leave her fortune? Aunt Augusta, as august as her name; Uncle Nicholas and Uncle Ernest, the one a timid mother's son, the other a gouty whiskey-drinking gentleman; Renny, son of Gran's dead son Philip, the "fool of the family" who owns Jalna and keeps the family; Meg his petulant sister; Piers his half-brother who is definitely unpleasant; Pheasant (Ethel Colt) his wife; and Wakefield his little half-brother, very precocious, and who has learned to flatter his Gran so that he may receive gifts, and perhaps if he pleases her, her fortune; and there is Finch (Stephen Haggard) the lanky youth whose one desire is music, who sneaks off to the village under the pretence of study, and plays in an orchestra; who is bullied by his brothers, but surprises them all when he innocently wins Gran's heart when he plays to her at night while the family sleeps, and is left her fortune.

The last act is a study of family reaction when Gran leaves her money to Finch (because she thinks he has "guts"); their surprise and annoyance, but ends in reconciliation because the "Whiteoak" name could never be brought into the Courts. It's a lesson on "how to will money, and influence family".

"Whiteoaks" is scheduled to play Famous Players houses in London and Hamilton, Ontario, and will go on to Washington, D.C., prior to the New York opening.

JAN PEERCE, New York born tenor gave a Concert at Massey Hall, Toronto on March 1st. Mr. Peerce who became famous as the leading tenor of Radio City Music Hall of the Air, and the only guest artist to appear with Toscanini and the NBC Orchestra on the Saturday Evening Broadcasts, delighted the audience here with his beautiful tenor voice. Program comprised Meyerbeer's "O, Paradiso", Halevy's "Rachel", lyrics of Torelli, Durante, Grieg, Marx, Respighi, Handel, Fourdrain, Daniel Wolf, Coleridge Taylor and Frank Bridge. He is an exclusive "made-in-America" product, and has never been to Europe even on a pleasure jaunt. Leo Russotto was at the piano.

NINO MARTINI, Italian tenor whose Concert at Eaton Auditorium, Toronto, took place Thursday, March 3rd, rendered a program of favorites from his concert and operatic repertoire.

Mr. Martini is a member of the Metropolitan Opera Company, and has starred in several pictures, among which were "Here's To Romance", "The Gay Desperado", and "Music for Madame". Mr. Martini will sing in Winnipeg on March 5th.

CORNELIA OTIS SKINNER in "Modern Monologues" is booked at His Majesty's Theatre, Montreal, Quebec.

MAJOR BOWES International Review troupe is booked at the Beacon Theatre, Vancouver, B.C. There are nine acts, with Sol Strauser, singer as the top performer.

IT IS TO LAUGH

By MERRIL LEA

LETTER to Digest Movie Contest Editor:

"Believe me, I am a life time advocate for the movies, and am only waiting for the day to come when we will not only see and hear the pictures, but will smell them too. Won't that be something!"

No! I've seen plenty that smelled too!

* * *

Speaking of children, Ethel Barrymore, as Adeline Whiteoak (Gran) in the play "Whiteoaks", said,

"In my day we used to give our husbands a round dozen, then if there was one he wasn't sure of, he took it like a man."

* * *

Louise Hovick (Gypsy Rose Lee), gave a party for the crew of "The Battle of Broadway". She probably felt very much at home.

* * *

Ever hear the phrase, "pitching woo"? Robert Taylor in "A Yank at Oxford" uses this term. I advise the girls to find out what it means before stepping out with a boy friend. What do you think it is?

* * *

When "purring Stella" showed her claws, and became first Cervantes II, then Hans Christian Anderson II, it was just a case of "Benefits Forgot".

RKO Radio's "Bringing Up Baby" A Winner at $12,500, Palace, Cincinnati.

Ray Presents

(*Continued from Page* 4)

IN an interview with this Operatic and Screen Celebrity, I learned that he is shortly to return to Italy, his native land. I asked him if he is to appear in Motion Pictures there, for we all know how ambitious Italy is to lead the world in motion picture production; and some of us who have seen some of the early Italian pictures know that in those days Italy could produce masterpieces by way of Screen art.

Martini tells me, he will not appear in Motion Pictures in Italy, but perhaps he does not yet know what Mussolini would like him to do. He is to make a visit to South America, or to Los Angeles.

His American screen appearances have been in, "Paramount On Parade", "Here's To Romance" for Twentieth Century-Fox, and "Gay Desperado" for United Artists, the latter picture produced in 1936.

Last year he made a picture for RKO-Radio, "Music For Madame", which had its premiere showing at New York, last October.

I asked Martini, who is exceedingly good-looking, you know, the Valentino type, dark, regular features, flashing teeth and coal-black eyes, what he thought of Screen work and of himself upon the Screen. He smiled in an amused sort of way. "You see too much of yourself upon the Screen, for instance, when you see yourself walk, it is so funny, that is you seem to walk funny. You see so many things you wish you had not done. It is again as if there is another Self. May I explain it this way, you are too much you, too natural upon the Screen, and the natural 'you' has too many faults which reveal themselves." Martini added that he enjoyed his Screen work and counted it a most valuable experience.

I asked him about Martinelli's recent collapse upon the Metropolitan stage, and about the story that it was due to an attack of indigestion, following the eating of crab-meat. He shrugged his shoulders; and when I said, "Martinelli is about fifty-four, operatic work is trying, one must be in splendid physical condition to stand the strain, remember what happened to Caruso about the same age?", Martini smiled, "You are very smart Mees Lewis", said he, "You seem to understand, one cannot go on singing these terrific roles forever, the throat is delicate, she is not a machine".

Labor Group Protests Film Banning

Victoria, B.C. — The Victoria Trades and Labor Council has joined the protest against the banning by the British Columbia motion picture censors of the film, "China Fights Back", based on the present war raging in China.

Two Minute Biography

Harold A. Bishop

FOLLOWING a secretarial career in Winnipeg since 1916, Harold Bishop started in show business at the Capitol Theatre, Winnipeg as assistant manager and treasurer under the direction of that good showman, H. M. Thomas. In 1923 he was transferred to the Capitol, Calgary as assistant to John Hazza. He was promoted to full-fledged manager in 1926, taking over the management of the Empress, Edmonton. Several transfers followed, taking him to the Metropolitan, Winnipeg; Grand, Calgary, and the Capitol, Calgary. Harold Bishop attributes his unusually large amounts of transfers to the fact that he has remained single during this time, and was able to pack up and go to a different assignment in a few hours notice. He has been transferred back to the Capitol, Winnipeg on six different occasions during the past 15 years. His only move East was to the Capitol in Montreal, where he succeeded Harry Dahn, remaining there until the deal with Consolidated Theatres was completed. From Montreal, Harold was transferred to London, Ont. for a few weeks, and then returned to Winnipeg to manager the Capitol for the seventh time.

Plan New House for Edmonton

Edmonton, Alta.—Entwisle Theatres (Alex. Entwisle) and Famous Players Canadian are contemplating erecting a large downtown theatre here. Complete renovation of the Dreamland or rebuilding on the present site is also under consideration. The Entwisle chain consists of the Empress, Strand, Princess, Dreamland and Empire, all of which are operated in conjunction with Famous Players.

Reeve Protests Communist Charge

Tecumseh, Ont. — Reeve Ben Levert of Tecumseh vigourously protested the action of La Societe St. Jean Baptist and the Canadian Legion in refusing to rent their building for the showing of "Heart of Spain", a motion picture depicting war-torn areas of Spain. The refusal was based on the belief by the two organizations that the picture was Communist propaganda.

"STAGE DOOR"

"Dear Ray Lewis:

The best picture shown at this Theatre during January in my estimation was 'STAGE DOOR'. My reasons for considering this as the best picture are first because of its fine gross, its general appeal, and its change of pace throughout. Secondly, because of the many natural tie-ups made possible by the three stars of the picture.

Trusting this is the information required, and complimenting you on your splendid compilement of reading matter of great interest and benefit to all showmen in your Canadian Moving Picture Digest.

I remain,
Yours sincerely,
L. A. TUROLDO,
Manager, Uptown Theatre, Winnipeg."

Estelle Winwood, Muriel Strickland, Branwell Fletcher and Jessie Royce Landis, Leading Players in Noel Coward's "Tonight At 8.30", Coming Royal Alex., March 14th, Have All Appeared Prominently in Films.

Washington Film Digest

By GEORGE W. MEHRTENS

WASHINGTON, D.C., Mar. 1—(CTP)

WITH interest still running high in the pending Neely block-booking measure, Television and the Motion Picture Industry were this week again the target for a vigorous monopoly blast by Representative William D. McFarlane, Texas Democrat, who on the floor of the Lower House charged the Motion Picture and Radio industries with withholding new inventions from the public at large until they saw fit to place them on a commercial market.

In a sharp attack made simultaneously with the introduction of his measure, which would reduce the period of holding patents from 17 years to three, McFarlane charged the Radio Industry with keeping Television from the public until they "could clean up".

"The Motion Picture Industry is in the same boat," McFarlane said, "There are hundreds of inventions that have been bought up by RCA, which controls most of the sound equipment for motion pictures, and they are holding them until they feel that the time is ripe for a clean-up."

McFarlane explained that his measure could reduce the period of time that a corporation or person could hold a patent from seventeen years to three. At the end of three years, he said, if the holder has done nothing with the invention any financially responsible person may push it.

British Television

"RCA has managed to make television possible to the United Kingdom," McFarlane told Canadian Moving Picture Digest, "yet they have done nothing to place it in the hands of the American public. Furthermore, I don't think they will until they are sure they can make millions on it."

The McFarlane bill would set up a board of three members, an engineer, a lawyer, and an economist who would pass upon the question of whether or not a patent should be released from the original inventor's hands.

"The inventor in such a case would of course receive a reasonable and just amount of compensation for his invention," the Texas representative said, "and should he be dissatisfied with the decision of the board he may still carry the matter into court. But it would most certainly keep monopolies from gobbling up everything in sight for their own use."

Dubbed Films to be Charged Lower Registration Fee

ACCORDING to a recent report received at the Bureau of Foreign and Domestic Commerce, the Czechoslovak Film Advisory Committee decided at a recent meeting that "dubbed" versions of feature pictures may be permitted entry henceforth on payment of a registration fee of 12,000 crowns instead of the regular registration fee of 20,000.

This regulation does in no way invalidate but rather supplements the provision set down on January 14, 1935 under which American distributors were entitled to bring in without payment of the regular 20,000 crown registration fee one picture "dubbed" in German for every 8 American sound features imported. It is expected that the reduced fee on "dubbed" features will be of more benefit to American film companies than to those of other foreign suppliers.

Movie Watch-Dog Barks on Capitol

PREDICTION that the United States will vote to recommit the controversial Neely block-booking bill was made here today by Hollywood's Congressman Charles Kramer, the Motion Picture Industry's Capitol Hill watch-dog.

In an unprecedented attack upon the Upper House by a member of the Lower Legislative body, Kramer said that the Senate Interstate Commerce Committee has adopted "high-handed practice" to "smuggle out of Committee" the Neely bill which has been entered on the Senate calendar.

"I know that the average Senator wants to be as fair toward business, particularly during these difficult days, as we desire to be in the House," Kramer stated, "To have denied further hearings on this important measure when the Industry asked to be heard was certainly not fair. I consider it a Congressional disgrace that the Neely bill was passed out of Senate Committee without a hearing this Congress."

Kramer said he will discuss recommittal strategy with California's senior Senator Hiram Johnson.

"We are going to adopt an aggressive strategy," Kramer added, "I know that many fair-minded Senators already are deeply concerned with the bald tactics exhibited in connection with the Neely bill. They will only be too glad to vote for recommittal. Fair-minded legislators know it is unfair to smuggle out legislation so as to get it on the voting calendar."

"ROSALIE"

"Dear Miss Lewis:

The best picture I played during the past month was 'ROSALIE'. I consider it the best, simply because it grossed the most. It grossed the most because it has the most merchandiseable angles. A picture that has many saleable angles will do bigger grosses than those with less. There is show business for you in a nutshell.

Sincerely,
HAROLD A. BISHOP,
Manager, Capitol Theatre, Winnipeg."

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Exhibitors Co-operate on Digest Movie Contest, "Ray Lewis Presents", Wednesday Evening, 8.30, Station CKCL, Toronto.